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A

DESCRIPTION

OF

SEVERAL PICTURES

PRESENTED TO THE

CORPORATION OF THE CITY OF LONDON,

BY

JOHN BOYDELL,

ALDERMAN OF THE WARD OF CHEAP,

AND PLACED IN THE COMMON-COUNCIL CHAMBER OF THE CITY.

LONDON:
PRINTED IN THE YEAR 1794,
FOR THE BENEFIT OF THE SERVANTS WHO SHEW THE PICTURES.
Price 6d.

A LIST

OF THE

PICTURES IN THIS COLLECTION.

N. B. *The Pictures marked thus * are engraved, and those marked with a † are engraving.*

FOUR ANGLES UNDER THE CUPOLA.

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4. Happiness - - -	7
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N. B. The above five Pictures will be engraved, if the Public think the subjects worthy of their patronage; they are at present painted in a triangular form, under the Cupola: but Specimens will in a short time be exhibited at No. 90, Cheapside, and at the Shakspeare Gallery, Pall-Mall, of the Additions made to the above Pictures, in order to make them an upright square.

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‡ Reasons for introducing the Picture of Conjugal Affection.

No person, accustomed to act as a magistrate, can be a stranger to the disagreements subsisting between man and wife: their rancour and ill-will towards each other often carry them to such lengths, as must endanger their present and future happiness. That institution, which was intended for their mutual comfort and satisfaction, is too often, through their own imprudence, the cause of their greatest misfortune. How particularly careful then ought the parties to be in fixing their choice, where there is a reasonable prospect of their being happy with each other! Instead of this, it is too often found, that they are influenced by improper motives, after a very short and slight acquaintance, to run the risk of being miserable during the remainder of their lives.

If attention is paid to the above Picture, and to the four preceding ones, and if a strong resolution to promote each others happiness is formed in the mind of each party, they will both be induced to avoid all strife and contention, except on one subject only, viz. whether of them shall be most forward to contribute to the satisfaction and contentment of the other.

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PREFACE.

It may be a matter of wonder to some, what inducements I could have to present the City of London with so many expensive Pictures; the principal reasons that influenced me were these:

First, to shew my respect for the Corporation, and my Fellow-citizens.

Secondly, to give pleasure to the Public, and Foreigners in general.

Thirdly, to be of service to the Artists, by shewing their works to the greatest advantage: and,

Fourthly, for the mere purpose of pleasing myself.

The poor, and all in the inferior stations of life may profit by the advice which many of the subjects in this collection will impart to them.* They will here learn to avoid all temptations which are likely to lead them astray; never to be tempted by that very bad custom of drinking spirituous liquors, so common amongst the poor: and which, if they are wise, they will avoid as they would the plague; they would not then so imprudently strip themselves of even the necessaries of life, to indulge their depraved and vicious appetites: they would soon perceive the good effects of frugality; they would be contented in their

* Honour, honesty, and industry, are the foundation of every thing praise-worthy, without which no one can expect the blessings of Providence; to which must be added patience, perseverance, and economy.

stations, and would have a strong reliance on Providence. By pursuing what is here recommended, we shall be always ready to appear, where we must all be summoned in a little time, to give an account how we have employed the talents entrusted to our care. If they have been properly applied, death will not affright us, but on the contrary, will be a welcome messenger sent to conduct us to eternal happiness.

THE

CORPORATION OF LONDON

HAVE not only honoured me by their acceptance of several Pictures to adorn the Council Chamber in which they assemble to transact the public business of the City; but have also greatly improved the Room, in order to display these Pictures to the greatest advantage. When the whole is completed and arranged, I hope and trust, it will convince my Fellow-Citizens of the utility of the Arts; not only in affording pleasure to all who view them; but in their moral influence on their mind, by holding forth impressive and affecting examples of great and good actions. Nor have I the least doubt, if my Fellow-Citizens should be influenced by these specimens of the Arts, which I have had the honour to present to them, to encourage and promote similar offerings, that a School of Instruction may be seen on the walls of their places of assembly, which will convey lessons of private and public virtue to the latest posterity.

JOHN BOYDELL.

THE SIEGE OF GIBRALTAR.

PAINTED BY

JOHN SINGLETON COPLEY, ESQ. R. A.

For the Corporation of the City of London.

The Painting is 25 feet wide, by 22½ feet high, divided into two Compartments; the upper describing the Victory of the Garrison, and, in the moment of their triumph, a display of humanity that highly exalts the British character; it is composed of three large groups; that on the right contains the portraits of the principal British and Hanoverian Officers, of the size of life, who are assembled on the rampart (the action being over) to view the dreadful scene which ensued from the battering ships being set on fire. Lord Heathfield, early on the morning of the 14th of September, is seen mounted on a white horse (agreeably to historical fact), in conversation with Generals Boyd, De la Motte, and Green; pointing to Sir Roger Curtis, and a detachment of British seamen, who at the hazard of their own lives, are rescuing their vanquished enemies from destruction. Several of the seamen are seen at the stern of one of the battering ships, striking the Spanish ensign; whilst others generously relieve a number of the unfortunate Spaniards from a sinking wreck: these form a second group, on the left. The third group occupy the centre, where a number of the enemy are represented in extreme distress, endeavouring to escape from a floating battery that is enveloped in flames. At a distance is a view of the Camp of the allied army, and the head quarters of the Duke de Crillon. In the under Compartment is represented the relief of Gibraltar by the British fleet, under the command of Earl Howe; on the right is seen the rock of Gibraltar and a number of storeships entering the Bay, protected by a detachment of the fleet, which extends itself through the Picture, to the left.

At a distance is a view of the Bay of Gibraltar; and the combined fleets of France and Spain appear at anchor.—The Spanish coast terminates the view. Portraits of Earl Howe and Admiral Barrington are placed on the sides of this Compartment.

N. B. Subscriptions for a Print after the above Picture, are received by Mr. Copley, in Great George-street, Hanover Square.

DESCRIPTION, &c.

THE FOUR ANGLES

UNDER THE CUPOLA, IN THE COMMON COUNCIL ROOM,

GUILDHALL.

PAINTED IN FRESCO*

BY J. F. RIGAUD, ESQ. R. A.

REPRESENTED BY ALLEGORICAL EMBLEMS.

1. PROVIDENCE. 2. INNOCENCE.
3. WISDOM. 4. HAPPINESS.

THE above subjects are particularly made choice of, to shew the utility of the Arts, in improving the mind, as well as pleasing the eye; such subjects instruct us through the different stages of life, in the ways we ought to pursue; we should listen attentively, and view with pleasure, the road that leads us to happiness both here and hereafter.

* Fresco is a kind of painting performed on fresh plaster with water-colours, no more plaster being laid on at a time than the painter can execute in one day; it has the great advantage of incorporating with the mortar, and drying with it, which renders it extremely durable, and never changes, or falls but along with it. It is particularly calculated for large buildings, such as churches, public halls, &c. on account of its clearness, which makes the objects it represents distinct at a greater distance than any other kind of painting; it does not shine, and it is seen equally well in whatever manner the windows may be situated. It shows well by candle light, and is even very distinct in places generally reckoned dark, and where oil painting could not be seen. It has been the general opinion that fresco painting was not

No. I.

PROVIDENCE.

A reliance on Providence is the greatest blessing we can possibly enjoy; all our endeavours cannot make us happy, without a strong hope that we shall be blessed with her protection and assistance; she is a sure guide, that we may look up to for present and future happiness; by having Providence always in our minds, we shall avoid most of the miseries that generally attend mankind; we shall be satisfied with what she is pleased to allot us, and our minds, in the midst of our daily labours, will be easy and contented.

EXPLANATION.

Providence denotes the care of God over created beings. It is here emblematically expressed, by the figure of a venerable matron, nobly clothed in white and gold coloured robes, seated on the clouds, and crowned with ears of corn and grapes, holding in her right hand two keys and the helm of a ship. She is seated on the clouds, to shew that she presides over all the affairs of the world, and crowned with ears of corn and grapes, to denote that all the good things we enjoy proceed from her. The keys and helm of a ship shew her secret power, and the safety we enjoy under her

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practicable in this country, on account of the dampness of the climate; but it is for that very reason that it ought to be adopted in preference to any other, as it absorbs the dampness of the walls, and gives a passage to the moisture, which by that means evaporates freely; whereas oil painting offers a resistance to it, and is forced at last to detach, blister, and fall off, as every painted wall will demonstrate. For that reason the noble works of Raphael and all the other great masters have been performed in this manner, whenever they were done on walls, and the names of the artists as well as their employers have passed to posterity. If they had been done in any other manner, they probably would not have survived them, the young artists would be deprived of their best school, and the amateur of his greatest pleasure.

guidance and government. The eye on her breast, surrounded with rays of light, is expressive of Omniscience, watchful care and foresight. An angel on her right hand points to the sun and the moon, as the principal instruments through which she dispenses the blessings she bestows. Another angel, on her left, presses the clouds to produce rain and dew, to refresh the earth, which is represented by the globe below, on which is traced a faint representation of this island; over which two angels are pouring out of a cornucopiæ a variety of fruits, to signify the plenty we enjoy from her bounty. Her extended arms, and open hand imply liberality and protection. The whole indicating the goodness of Providence, in furnishing us so liberally with every thing necessary for the happiness of mankind. It is our own fault, if we do not make proper use of them.

No. II.

INNOCENCE,

OR

INFANCY AND YOUTH.

When God Almighty created man, and blessed him with an help-mate, he placed them in Paradise, there to enjoy all the happiness that attends perfect innocence; had they obeyed his commands, their offspring would have inherited the same; but in consequence of disobedience, they were expelled those happy abodes prepared for them and their posterity. Perfect innocence could not then be obtained, but the goodness of God inspired them with every thing requisite for their present and future happiness; and although mankind had fallen from that degree of perfection intended by their Creator, yet by pursuing the instructions given them, they might attain those necessary qualifications which would insure them a place in the blessed regions prepared for the good and virtuous.

INFANCY.

The various diseases and accidents to which Infants are continually exposed, before and after their birth, must convince us that Providence takes particular care of them. They are here represented employed in infantine amusements.

The following lines from the Spectator, beautifully express the state of Infancy.

" Thy Providence my life sustain'd,
" And all my wants redrest,
" When in the silent womb I lay,
" And hung upon the breast.

" To all my weak complaints and cries,
" Thy mercy lent an ear,
" Ere yet my feeble thoughts had learnt
" To form themselves in prayer.

" Unnumber'd comforts to my soul
" Thy tender care bestow'd,
" Before my infant heart conceiv'd
" From whom those comforts flow'd."

YOUTH

Is the proper time to form good habits; young men should therefore always be employed in improving themselves, pursuing with pleasure every thing praise-worthy, according to the stations they are in. To be honest and industrious is the foundation of all human happiness, without which no one can expect a blessing from Providence: they are also required to be affable and good natured, to be modest in their discourse and behaviour; thus they will get a habit of pleasing, which will gain them many friends, and be very instrumental to their future success.

The many temptations to which youth are exposed, their inexperience to guard against the allurements and impositions that continually surround them, render their situation peculiarly hazardous; but the good advice and example of their parents and instructors, and a strong reliance on Providence, will lead them through this dangerous time of life. And if, after all, they should be tempted by the vanities of this world, there is hope that they will yet return to the paths of virtue.

Such may repeat with ecstasy the continuation of the foregoing lines, relating to Infancy:

" When in the slipp'ry paths of youth
" With heedless steps I ran,
" Thine arm unseen convey'd me safe,
" And led me up to man.

" Through hidden dangers, toils, and death,
" Thou gently clear'dst my way,
" And through the pleasing snares of vice,
" More to be fear'd than they.

" When worn with sickness, oft hast thou
" With health renew'd my face,
" And when in sin and sorrows sunk,
" Reviv'd my soul with grace."

EXPLANATION.

Innocence, in as much as it implies untainted integrity, and freedom from guilt, is allegorically represented by the figure of a Virgin simply clad in white robes, in allusion to the purity of her mind and heart. She sits caressing a lamb, which is a noted attribute of Innocence, because it has neither the power nor intention of doing any harm. In the back ground are seen several palm trees. Some little boys, emblematical of youth, are endeavouring to reach the branches, and presenting one already gathered to the figure of Innocence; the palm having always been considered as the reward, and a mark of the triumph of Innocence over the vices and allurements of the world. By her side grows a white lily, the most approved symbol of purity; and at her feet grow some humbler flowers, such as daisies and lilies of the valley, emblems of humility. One of the children is playfully decking the lamb with a wreath of roses. Beneath, is a child washing his hands at a clear spring, another expression of Innocence.

No. III.

WISDOM.

Youth, by the protection of Providence, and the good use he has made of the instructions and advice in his education, arrives at Wisdom. This is the busiest part of man's life; if he has been blessed with success in his pursuits; or if fortune has favoured him with honours and riches, derived from his own merit, or from his ancestors, or bequeathed to him by the liberality of friends, he may then have opportunities of displaying his wisdom, by making a proper use of those talents with which Providence has blessed him, in doing good in various ways, according as occasions may happen, and as his own good disposition may direct him. He will be naturally inclined to exert himself in behalf of his king and country, and will always conscientiously perform an honest and good part to mankind in general.

EXPLANATION.

Wisdom is represented by the figure of a woman, clothed in white and blue robes. She turns to an angel on her right hand, who holds a mirror, to denote that Wisdom consists in the true knowledge of ourselves. On her left, another angel holds a serpent in a circle, biting his tail, the symbol of eternity; and implies that Wisdom looks to futurity, as well as the present time. She has a corselet on her body, and an helmet on her head, emblems of fortitude and security. Her temples emit rays of light, as emblematic of the illumination of the mind. A jewel hanging by a chain of gold on her breast, is intended to shew that Wisdom leads to honour and eminence. Her right hand holds a shield, in the middle of which is the figure of a dove, which signifies the heavenly influence of the Spirit; and her left hand leans on a book with seven seals, and a lamb on the top of it; to denote that from divine revelation alone we acquire true wisdom. She is seated on a rock, to shew that she is firm and immovable in her purposes. At her feet is placed a cock, the acknowledged emblem of vigilance. Beneath is a boy holding, and pointing to a book, on the open leaf of which is written, from the Proverbs of Solomon, chap. iv. verses 7, 8; — " Wisdom

" is the principal thing, therefore get wisdom; and with all " thy getting, get understanding. Exalt her, and she shall " promote thee; she shall bring thee to honour when thou " dost embrace her."

Who Wisdom's sacred prize would win,
Must with the fear of God begin:
Immortal praise, and heavenly skill,
Have they who know and do His will.

No. IV.

HAPPINESS.

To be happy, is the wish and desire of all; we seek after it with avidity, but often pursue the most improbable ways to attain it; if we practise what the foregoing subjects indicate to us, we shall seldom go astray. Those that apply their minds to vicious pursuits, are industrious to accomplish their schemes, though they are certain to be detected in a little time, and shorten their days in an ignominious manner.

When we reflect upon the various vicissitudes of human life, the many dangers that continually beset us, before and after our birth, we must be filled with wonder and amazement, that we should attain the old age at which many of us arrive; we must acknowledge with the utmost gratitude, the goodness of God Almighty, that he has permitted us to partake of the numberless blessings that he has so amply bestowed upon us; the least we can do is, to endeavour to please him, by a heart continually thankful, and by our industry in the pursuit of every thing that is praise-worthy; to have Providence always in our minds, to be content in the stations we are placed in, and to wait with patience the time allotted us in this world; then may we humbly trust in the merits of our Saviour, that when he is pleased to call us hence, he will bestow upon us the happiness we deserve; it would give pleasure to a generous mind, to see all mankind happier than himself. We know our own failings, and the impossibility of performing every thing we ought to do, therefore must judge with more severity in our own case, than in that of others.

To be good, is to be happy.——Angels
Are happier than man, because they are better.

EXPLANATION.

Happiness is understood to be a state of perfect contentment and peace, resulting from that integrity and purity of heart which gives a relish to every pleasing and rational enjoyment of life; but being seated in the mind, can no otherwise be expressed in a picture, than by collecting certain visible expressions of it. The painter has chosen those outward marks of happiness which result from successful industry. She is therefore represented by the figure of an amiable and graceful woman, with a placid countenance, and dressed in white and rich coloured robes. She is seated, because there is no happiness without tranquillity. In one hand she holds the caduceus of Mercury, to indicate industry, commerce, and good management; in the other a cornucopiæ with fruit, as the produce of her well-regulated endeavours, and an acknowledged symbol of plenty; peace and plenty being the great sources of public as well as private happiness. She is seated in the midst of a garden, planted with fruit trees, some hops, and vines; at a distance is seen a mansion, or noble retreat, beyond which is a distant view of the sea, bringing in the produce of other countries. To complete the scene, she is surrounded by her happy children, enjoying the blessings she has procured: one is holding a cup overflowing with some kind of beverage; another on her lap is presenting to her a golden apple; while a third, at her feet, has his lap full of all kinds of treasure, and a golden cup also filled to a heap with pieces of gold, pearls, &c. The Genius of Peace is with one hand presenting her with an olive-branch, and in the other he holds a torch, with which he is setting fire to the implements of war, while with his foot he tramples on a broken sword; indicating a general peace, and the happy period so much wished for, of wars being totally banished from the earth. She is crowned with flowers, to denote festivity on the completion of her wishes.*

* Emblems, though not generally understood, are made use of to explain divine or moral subjects: by the ingenious allusions that each require, to express their meaning in a familiar way, they please both the eye and imagination, and cannot be so well expressed in any other manner. The connoisseur, and the public in general, will receive equal pleasure by the instructions and advice that are contained in the foregoing emblems, which are arranged in a manner never before attempted (to my knowledge). They begin even before our births, and proceed gradually through the different stages of life, to the close of our existence. Worldly and eternal happiness is the pursuit, and blessed are they that find it.

No. V.

CONJUGAL AFFECTION,

OR

INDUSTRY AND PRUDENCE.

PAINTING BY ROBERT SMIRKE, ESQ. R. A.

MAN, to whom God Almighty granted the government of the earth, and all that is therein, to complete his happiness added the greatest blessing he could possibly confer on him,—an helpmate, a faithful companion, a part of himself, not to be separated, but to be partaker of all his joys and cares. Should we not all endeavour to fulfil the good intentions of our Creator; and be particularly careful to obey his commands? Man, that is supposed to be endowed with superior talents, that has so many opportunities of improving himself in every thing that tends to happiness, is surely bound to exert himself in setting an example, in the care and protection of what is so immediately connected with himself, his better half, the loveliest part of God Almighty's works.

As the part of Industry particularly belongs to the man, I shall call him by that name: when he begins to engage in business, he will naturally look for a good wife; and on that choice depends, in a great measure, his future success. A woman agreeable in person, of a mild, amiable, and virtuous disposition, that will in her province be as industrious as himself; such a one I shall with pleasure call by the name of

PRUDENCE:

She will go hand in hand with her husband; she will partake in his good or bad success; she will advise him to have patience, perseverance, and economy, and assist him in every thing that will tend to their mutual happiness; she will be industrious in her family affairs; will at all times be ready,

on her part, to do whatever may promote their present or future welfare.

To please her husband is her only care,
Nor prides herself in being rich or fair.*

We now suppose them blessed with children; the chief care of which will be the province of the mother; she will be anxious to overlook their infancy with the greatest attention, and to lay the foundation of their happiness; to encourage them always to be honest, and speak the truth; to be affable and good-natured; and will direct all their innocent amusements with a view to their improvement:—such notions Industry, and his wife Prudence, will always inculcate in their whole family.

N. B. As this Picture is not so far advanced as to give a particular description, we must trust to the well known abilities of the Artist; not doubting but the subject will inspire him, by representing the felicity that will always attend the marriage state, where mutual love and affection is the foundation.

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* As an instance of good wives, the following are recorded in Streatham church.

In the chancel, Rebecca, wife of William Lynne, who died in 1653. Her epitaph was written by her husband, who after dwelling upon her several virtues, exclaims, in the concluding lines,

"Should I ten thousand years enjoy my life,
"I could not praise enough so good a wife."

On the south wall is a monument to a woman of equal excellence;—Elizabeth, wife of Major-general Hamilton, "who was married near forty-seven years, and never did one thing to displease her husband." She died in 1746.

See County of Surry, Vol. 1. by the Rev. Daniel Lysons, A. M. F. A. S. Chaplain to the Earl of Orford.

No. VI.

THE MISERIES OF CIVIL WARS.

*A Field of Battle near Towton, in Yorkshire, between the Houses of York and Lancaster, on the 29th of March, 1641.**

SHAKSPEARE.

THIRD PART OF KING HENRY THE SIXTH.

ACT II. SCENE V.

King Henry. Son that had killed his Father—Father that had killed his son. Queen, Prince of Wales, and Exeter, in the Distance.

PAINTED BY JOSIAH BOYDELL, ESQ.

ENGRAVED BY MR. OGBORNE.

19 Inches by 24 long.—Price 1 £ 1 s.

King. This battle fares like to the morning's war,
When dying clouds contend with growing light;
What time the shepherd, blowing of his nails,
Can neither call it perfect day, nor night.

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* Hume in his History of England says, The hostile armies met at Towton, and a fierce and bloody battle ensued. Whilst the Yorkists were advancing to the charge, there happened a great fall of snow, which driving full in the faces of their enemies, blinded them; and this advantage was improved by a stratagem of Lord Falconberg's. That nobleman ordered some infantry to advance before the line, and after having sent a volley of flight arrows, as they were called, amidst the enemy, obliged them immediately to retire.

The Lancastrians, imagining that they were gotten within reach of the opposite army, discharged all their arrows, which thus fell short of the Yorkists. After the quivers of the enemy

Here on this mole-hill will I sit me down.
To whom God will, there be the victory!
For Margaret my queen, and Clifford too,
Have chid me from the battle; swearing both,
They prosper best of all when I am thence.
Would I were dead! if God's good will were so;
For what is in this world but grief and woe?

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were emptied, Edward advanced his line, and did execution with impunity on the dismayed Lancastrians. The bow, however, was soon laid aside, and the sword decided the contest; which ended in a total victory on the side of the Yorkists. Edward issued orders to give no quarter. The routed army was pursued to Tadcaster with great bloodshed and confusion; and above thirty six thousand men are computed to have fallen in the battle and pursuit.

N. B. The above Picture is purposely introduced, to show the very bad effects of Civil Wars; to put us in mind to live peaceably with each other, and to do justice to the right heir to the Crown of these Kingdoms, and every individual in them.

The two following Pictures are proofs of the consequence of Industry, Prudence, and Commerce: a great part of the portraits there represented, have experienced it: by their exertions, their authors have arrived to honour and riches; they have it in their power to be of particular service to their fellow citizens, and to the public, by their example, by their benevolence, and activity as magistrates, in relieving, advising, and assisting all around them, who merit their attention.

Providence has ordered it, that man should be fully and constantly employed. Various talents are given us: if these are made a good use of, blessings will attend us both here and hereafter. No man is sent into this world merely for his own advantage, but to fulfil the commands of his Creator: to do good to all that merit his assistance, according to his ability. We must not however expect that those who have need of our help, should be faultless; let us look at home, we shall find faults in ourselves, which will induce us to make allowance for those who are not so good as they ought to be;—we must forget, and forgive, as we hope to be forgiven.

No. VII.

The Ceremony of administering the Oath to Alderman Newnham, *Lord Mayor of London, on Nov. 8th, 1782, upon the Hustings at Guildhall; wherein are represented the Portraits of the Lord Mayor, the whole Court of Aldermen, many of the Common Council, the principal Officers of the City, and several Ladies and Gentlemen, spectators.*

Painted by Mr. WILLIAM MILLER.

Engraving by Mr. BENJAMIN SMITH.

The size of the Death of Major Pierson, a Proof of which may be seen nearly finished.——Price 3 £ 3 *s.*

The fine Gothick architecture of this hall, is ornamented with whole length portraits of several of the Kings and

Queens of England; of the Judges, who, after the dreadful fire of London, 1666, to prevent litigious law-suits, divided the property of the several inhabitants, in proportion to their losses; the portrait of Lord Camden, by Sir Joshua Reynolds; the monument of Lord Chatham, which cost the City of London three thousand guineas; the statue of William Beckford, Esq, twice Lord Mayor of London; the Giants, the Clock, and other ornaments; the whole of which makes one of the finest subjects of this kind for a picture, ever executed in this or any other country.

No. VIII.

LORD MAYOR'S DAY ON THE WATER.

Nov. 9th.

Companion to the above.

PAINTED BY RICHARD PATON, ESQ.

The Lord Mayor, and Court of Aldermen, attended by the different Livery Barges to Westminster Hall, to take the oaths of allegiance before the Barons of the Exchequer, one of whom makes a speech upon the occasion, specifying to the Mayor the various duties of his office, and the high honour he will receive from his fellow citizens in particular, and the public in general, by exerting himself upon every proper occasion, by acts of liberality and beneficence to the poor and afflicted, and by redressing their grievances to the utmost of his power.

This picture represents a fine view of the cities of London and Westminster; of the principal public buildings on the banks of the Thames; a number of spectators attending the ceremony; and on the Surry side, viewing the procession.

No. IX.

SIR WILLIAM WALWORTH, *Lord Mayor of London, killing Wat Tyler in Smithfield;* for which glorious action King Richard II. conferred on him the honour of Knighthood, and added the Dagger to the City Arms.*

PAINTED BY JAMES NORTHCOTE, ESQ. R. A.

ENGRAVING BY MR. ANKER SMITH.

19 *inches by* 24 *long.*——*Price* 1 £ 1*s.*

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* *Hume's History of England.* In 1381 the imposition of three groats a head had been farmed out to tax-gatherers in each county, who levied the money on the people with rigour; the first disorder was raised by a black-smith, in a village of Essex. The tax-gatherers came to this man's shop while he was at work, and they demanded payment for his daughter, whom he asserted to be below the age assigned by the statute. One of these fellows offered to produce a very indecent proof to the contrary, and at the same time laid hold of the maid; which the father resenting, immediately knocked out the ruffian's brains with his hammer. The bye-standers applauded the action; they immediately flew to arms: the whole neighbourhood joined in the sedition: it soon propagated itself into the neighbouring counties: and being headed by the most audacious, they assumed the names of Wat Tyler, Jack Straw, Hob Carter, and Tom Miller.

The mutinous populace, amounting to one hundred thousand men, assembled at Black-heath, under their leaders, Tyler and Straw. During various treaties between the King and rioters, they murdered Simon Sudbury, the primate and chancellor, with Sir Robert Hales, and some other persons of distinction; the King passing along Smithfield, met with Wat Tyler at the head of the rioters, and entered into a conference with him; he there behaved in such an insolent manner, that Walworth, the Mayor of London, not able to bear his insolence, drew his sword, and struck him so violent a blow as brought him to the ground, where he was instantly dispatched by other of the King's attendants. The

mutineers seeing their leader fall, prepared themselves for revenge; and this whole company, with the King himself, had undoubtedly perished on the spot, had it not been for an extraordinary presence of mind which Richard discovered on the occasion. He advanced alone towards the enraged multitude, and accosted them with an affable and intrepid countenance. He asked them, "What is the meaning of this disorder, my good people? Are ye angry that you have lost you leader? I am your king: I will be your leader." The populace, over awed by his presence, implicitly followed him. He granted them the same privileges and charters he had before granted to a part of their followers. Several of the leaders were severely punished for the late disorders.

A youth of sixteen (which was the king's age) who had discovered so much courage, presence of mind, and address, and had so dexterouly eluded the violence of this tumult, raised great expectations in the nation; and it was natural to hope, that he would in the course of his life, equal the glories which had so uniformly attended his father and his grandfather in all their undertakings.—But in proportion as Richard advanced in years, those hopes vanished; and his want of capacity, at least of solid judgment, appeared in every enterprise he attempted.

N. B. In the fourth charter, granted by Edward the Third to the citizens of London, 1354, the great favour of having gold or silver maces carried before the chief magistrate of the city, was a privilege peculiar to London; for all other cities and towns in the kingdom were, by a royal precept, expressly commanded not to use maces of any other metal than copper.

Our historians, as well as charters, being silent in respect to the time when the appellation of Lord, was added to that of Mayor, I imagine that no time bids so fair for it as the present, when the chief magistrate of the city had the honour conferred upon him to have maces, in all respects the same as royal, carried before him.

The Mayor and Court of Aldermen, considering the many inconveniences arising from, and great obstruction given to the public business of the city, which daily increased with the inhabitants, occasioned by the want of room, in that despicable cottage, the Guildhall in Aldermanbury, set about erecting the present Guildhall in 1410, which is a spacious structure, well accommodated for the transacting all public affairs belonging to the city.—See Maitland's History of London.

No. X.

The Murder of DAVID RIZZIO, *in the presence of Mary Queen of Scots; by her Husband Lord Darnley and Lord Ruthven, in the Queen's Bedchamber, on the 9th of March,* 1566.*

PAINTED BY JOHN OPIE, ESQ. R. A.

ENGRAVED BY Mr. ISAAC TAYLOR, JUN.

19 *inches by* 24 *long.*——*Price* £1. 1*s.*

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* Mr. Robertson, in his History of Scotland, gives the following account of Rizzio's death. On the 9th of March, the Earl of Morton, the Lord High Chancellor of the kingdom, entered the court of the palace with 160 men; and without noise, or meeting with any resistance, seized all the gates. While the Queen was at supper with the Countess of Argyle, Rizzio, and a few domestics, the King suddenly entered the apartment by a private passage. At his back was Ruthven, clad in complete armour, and with that ghastly and horrid look which long sickness had given him. Three or four of his most trusty accomplices followed him. Such an unusual appearance alarmed those that were present. Rizzio instantly apprehended that he was the victim at whom the blow was aimed, and in the utmost consternation retired behind the Queen, of whom he laid hold, hoping that the reverence due to her person might prove some protection to him. The conspirators had proceeded too far to be restrained by any consideration of that kind. Numbers of armed men rushed into the chamber. Ruthven drew his dagger, and with a furious mien and voice, commanded Rizzio to leave a place of which he was unworthy, and which he had occupied too long. Mary employed tears, and intreaties, and threatenings, to save her favourite; notwithstanding all these he was torn from her by violence; and before he could be dragged through the next apartment, the rage of his enemies put an end to his life, piercing his body with fifty-six wounds.

Most of the historians of that time agree, that the Queen had no criminal intrigue with Rizzio; but the silence of Randolph, the English resident, a man abundantly ready to mention, and to aggravate Mary's faults, and who does not once insinuate that her confidence in Rizzio concealed any thing criminal, is in itself a sufficient vindication of her innocence.

No. XI.

PORTRAIT OF LORD HEATHFIELD,

PAINTED BY SIR JOSHUA REYNOLDS,
PRESIDENT OF THE ROYAL ACADEMY.

ENGRAVED BY Mr. RICHARD EARLOM.

15 inches by 19¾ high.——*Price £1. 1s.*

This Picture may be truly said to be the most capital Portrait ever painted by this master. The likeness, character, expression, and colouring, may stand in competition with Titian, Raphael, Rubens, Van Dyke, or any of the ancient masters. Sir Joshua has often said, that he was particularly animated during the painting of it. And, indeed, in this Picture, nearly the last of his great exertions, he has added a fresh wreath on the pillar of his own fame.

I cannot help here remarking the pleasure I received from the affability of Lord Heathfield, who frequently called upon me, and his readiness in sitting for this Picture. His ideas of honour and honesty, were highly grateful to my feelings.

I have, therefore, placed the Portrait of this great Hero in the centre of the fortification which he so gallantly defended.

GIBRALTAR.

FOUR PICTURES

Representing the most important Scenes in the late Siege.

PAINTED BY RICHARD PATON, ESQ.

ENGRAVED BY MESSRS. FITLER AND LERPINIERE.

19 *inches by* 26 *long.*———*Price* 10*s.* 6*d. each.*

No. XII.

I. THE BRAVE AND GALLANT DEFENCE OF

GIBRALTAR,

against the united Forces of Spain and France, on the Afternoon of Sept. 13*th*, 1782, *representing the Gun-boats setting fire to the Town, and the Garrison defending the Place.**

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* In April, 1781, Admiral Derby arrived with stores and provisions, at the very time the garrison was cannonaded and bombarded, and the town set on fire and laid in ruins, without the least probability of the enemy gaining their end. In May, 1782, battering ships were preparing at Alguiras, with every thing that human invention could suggest, by sea and land. Spain being mortified by her various miscarriages, determined to exercise her utmost skill, in order to add once more that valuable jewel to her crown. The morning of the 12th of September, a large combined fleet of Spain and France appeared, consisting of seven ships of three decks, thirty-nine of two decks of the line, with a

large number of frigates, bomb-ketches, xebeques, hospital ships, &c. under the command of Admiral Don Cordova, and nine other flag officers. This great force was the most powerful that had ever been brought against any fortress, and deemed invincible, with an army of 40,000 men, commanded by a general of the highest renown, with many of the princes of the blood royal of France, and a great number of the Spanish nobility.

The garrison consisted of 7000 men. On the 13th of September, about eight o'clock in the morning, the ten battering ships commanded by Rear Admiral Don Moreno, came to the stations previously appointed them. Immediately a heavy cannonade and bombardment from their batteries and lines commenced, as well as from the battering ships, as they got into their stations. At the same instant the batteries of the garrison opened with hot and cold shot, and shells from mortars and howitzers, and the most tremendous fire ensued, perhaps ever known, which was continued without intermission on either side until about noon, when the fire from the enemy's ships abated. About two o'clock in the afternoon, the Admiral's ship began to smoke, as if on fire, as likewise one of the Admiral's seconds; the firing from the ships gradually decreased, so that about seven it almost ceased. On the 24th, there were reasons to conclude that the enemy were preparing to decamp; their firing being much decreased, they seemed for some time to have abandoned their hopes of regaining Gibraltar: they, however, began to harass and destroy the garrison with their gun and mortar boats, as well as from the Isthmus, without prospect of success; but in this they were severely checked, and suffered much, for on the 1st of February, 1783, the enemy felt the effects of an animated and well directed fire in every part of their works. The siege was continued in this manner until the 2d, when the Governor received a letter from the Duke de Crillon, informing him that the preliminaries of peace had been signed between Great Britain and Spain; on which the firing ceased. On the 3d the blockade by sea ended, and the port was declared to be again open.

Thus ended the anxious, harassing, and fatiguing exertions, courageously endured in gloriously defending the garrison of Gibraltar against the united force of Spain and France by sea and land, during a siege of three years, seven months, and twelve days, attended with circumstances which reflect the greatest honour on all the officers, soldiers, and seamen, for their skill, bravery, fortitude, and perseverance, as well as the great humanity shown to the enemy.

No. XIII.

II. THE BRAVE AND GALLANT DEFENCE OF

GIBRALTAR,

on the Night between the 13th and 14th of September, 1782,

WITH THE SPANISH GUN-BOATS IN A BLAZE.

No. XIV.

III. THE REPRESENTATION

OF THE BRAVE AND GALLANT DEFENCE OF

GIBRALTAR,

on the 14th of September, 1782; *where the English are employed in taking up the Spanish and French Sailors in great Distress.*

No. XV.

IV. THE RELIEF OF GIBRALTAR,

on the 11th of Oct. 1782,

BY THE BRITISH FLEET, UNDER THE COMMAND OF

ADMIRAL LORD HOWE,

WITH THE SPANISH AND FRENCH FLEETS IN THE DISTANCE.

No. XVI.

THE PORTRAIT OF LORD RODNEY.

After Monnyer.

No. XVII.

I. *The Representation of his Majesty's Fleet, under the Command of* LORD RODNEY, *Admiral of the White, breaking the Line of the French Fleet, on the 12th of April,* 1782.

ENGRAVED BY MR. LERPINIERE.

19 *inches by* 26 *long.—Price* 10*s.* 6*d. each.*

No. XVIII.

II. *The glorious, brilliant, and decisive Victory, gained under the Command of* LORD RODNEY, *over the French Fleet, April* 12*th,* 1782.

N. B. The above two Engagements painted by MR. DODD, after small Pictures by Mr. PATON.

SEA ENGAGEMENTS PUBLISHED.

1. The Defeat of a Spanish Fleet commanded by Don Juan de Langara, by Sir George Brydges Rodney, Bart. off Cape St. Vincent, on the 16th of Jan. 1780. Painted by MR. PATON. Engraved by Mr. LERPINIERE. 19 inches by 24 long. Price 8*s*.

2. The Action between Vice Admiral Hyde Parker, and a Dutch Squadron commanded by Admiral Zoutman, on the 6th of Aug. 1781. Painted by MR. PATON. Engraved by Mr. LERPINIERE. 19 inches by 24. Price 8*s*.

The distressed situation of the Quebec, Captain Farmer, and the Surveillante, a French Man of War. Painted and Engraved as above, and the same size. Price 8 *s*.

The engagement of Captain Pearson of the Serapis, with Paul Jones of the Bon Homme Richard, and his Squadron, Sept. 23, 1779. Companion to the above. Price 8 *s*.

N. B. Several of these Pictures are intended to commemorate the actions of some of our principal Commanders in the late war; and also to do honour to the Artists that executed them.—I hope they will be the cause of similar works, which may beautify our public buildings—which, when repairing, should be contrived to have the lights so constructed, as to shew to the greatest advantage any embellishments that may be put in them.

No. XIX.

MINERVA.

PAINTED BY RICHARD WESTALL, ESQ. R. A.

Minerva represents Wisdom, that is, skilful knowledge, joined with discreet practice, and comprehends the understanding of the noblest arts, the best accomplishments of the mind, together with all the Virtues, but more especially that of Chastity.

She is said to be born of Jupiter's brain, because the ingenuity of man did not invent the useful arts and sciences; which, on the contrary, were derived from the fountain of all Wisdom; she was born armed, because the human soul, fortified with wisdom and virtue, is invincible; in danger, intrepid: under crosses, unbroken; in calamities, impregnable, &c. &c. *See Bell's Pantheon.*

No. XX.

APOLLO.

PAINTED BY GAVIN HAMILTON, ESQ.

Apollo, son of Jupiter and Latona, and brother to Diana, and of all the divinities in the Pagan world, the chief cherisher and protector of the polite arts, and the most conspicuous in Heathen theology. Nor unjustly, from the glorious attributes ascribed to him, as being the God of light, medicine, eloquence, music, poetry, and prophecy; the protector of the muses, and polite arts, &c. &c. *Bell's Pantheon.*

No. XXI.

THE BATTLE OF AGINCOURT,

FOUGHT BY KING HENRY THE FIFTH,

on Thursday the 25th of Oct. 1415.*

PAINTING BY JOSIAH BOYDELL, ESQ.

* Hume recites;—that Henry bent his march northwards to Calais, but he was still exposed to great and imminent danger from the enemy, who had also passed the Somme, and threw themselves full in his way, with a purpose of intercepting his retreat. After he had passed the small river Ternois at Blangi, he was surprised to observe from the heights the whole French army drawn up in the plains of Agincourt, and so posted, that it was impossible for him to proceed on his march without coming to an engagement. Nothing in appearance could be more unequal than the battle, upon which his safety and all his fortunes now depended. The English army was little more than half the number which had dis-

embarked at Harfleur; and they laboured under every discouragement and necessity. The enemy was four times more numerous; was headed by the Dauphin, and all the princes of the blood; and was plentifully supplied with provisions of every kind. Henry's situation was exactly similar to that of Edward at Cressy, and that of the Black Prince at Poictiers; and the memory of these great events inspired the English with courage, and made them hope for a like deliverance from their present difficulties. The king likewise observed the same prudent conduct which had been followed by these great commanders: he drew up his army on a narrow ground between two woods, which guarded each flank; and he patiently expected in that posture the attack of the enemy.

Had the French Constable been able, either to reason justly upon the present circumstances of the two armies, or to profit by past experience, he had declined a battle, and had waited till necessity, obliging the English to advance, had made them relinquish the advantages of their situation. But the impetuous valour of the nobility, and a vain confidence in superior numbers, brought on this fatal action, which proved the source of infinite calamities to their country. The French archers on horseback and their men at arms, crowded in their ranks, advanced upon the English archers, who had fixed palisadoes in their front to break the impression of the enemy, and who safely plied them, from behind that defence, with a shower of arrows, which nothing could resist. The clay soil, moistened by some rain which had lately fallen, proved another obstacle to the force of the French cavalry: the wounded men and horses discomposed their ranks: the narrow compass in which they were pent, hindered them from recovering any order: the whole army was a scene of confusion, terror, and dismay; and Henry, perceiving his advantage, ordered the English archers, who were light and unincumbered, to advance upon the enemy and seize the moment of victory. They fell with their battle-axes upon the French, who, in their present posture, were incapable of either flying or of making defence: they hewed them in pieces without resistance: and being seconded by the men at arms, who also pushed on against the enemy, they covered the field with the killed, wounded, dismounted, and overthown. After all appearance of opposition was over, the English had leisure to make prisoners; and having advanced with uninterrupted success to the open plain, they there saw the remains of the French rear-guard, which still

maintained the appearance of a line of battle. At the same time they heard an alarm from behind: some gentlemen of Picardy, having collected about 600 peasants, had fallen upon the English baggage, and were doing execution on the unarmed followers of the camp, who fled before them. Henry, seeing the enemy on all sides of him, began to entertain apprehensions from his prisoners; and he thought it necessary to issue general orders for putting them to death: but, on discovering the truth, he stopped the slaughter, and was still able to save a great number.

No battle was ever more fatal to France, by the number of princes and nobility slain or taken prisoners. Among the former was the Constable himself, the Count of Nevers, and the Duke of Brabant, brothers to the Duke of Burgundy, the Count of Vaudemont, brother to the Duke of Lorraine, the Duke of Alençon, the Duke of Barré, the Count of Marle. The most eminent prisoners were the Dukes of Orleans, and Bourbon, the Counts D'Eu, Vendome, and Richemont, and the Mareschal of Boucicaut. An Archbishop of Sens also was slain in this battle. The killed are computed on the whole to have amounted to ten thousand men; and as the slaughter fell chiefly upon the cavalry, it is pretended that of these eight thousand were gentlemen. Henry was master of fourteen thousand prisoners. The person of chief note, who fell among the English, was the Duke of York, who perished fighting by the King's side, and had an end more honourable than his life. He was succeeded in his honours and fortune by his nephew, son of the Earl of Cambridge, executed in the beginning of the year. All the English who were slain exceeded not forty; though some writers, with greater probability, make the number more considerable.

The three great battles of Cressy, Poictiers, and Agincourt, bear a singular resemblance to each other, in their most considerable circumstances. In all of them, there appears the same temerity in the English princes, who without any object of moment, merely for the sake of plunder, had ventured so far into the enemy's country, as to leave themselves no retreat; and unless saved by the utmost imprudence in the French commanders, were, from their very situation, exposed to inevitable destruction. But allowance being made for this temerity, which, according to the irregular plans of war followed in those ages, seems to have been, in some measure, unavoidable; there appears, in the day of action, the same presence of mind, dexterity, courage, firmness, and precau-

tion, on the part of the English: the same precipitation, confusion, and vain confidence, on the part of the French: and the events were such, as might have been expected from such opposite conduct. The immediate consequences too, of these three great victories were similar: instead of pushing the French with vigour, and taking advantage of their consternation, the English princes, after their victory, seemed rather to have relaxed their efforts, and to have allowed the enemy leisure to recover from his losses. Henry interrupted not his march a moment after the battle of Agincourt; he carried his prisoners to Calais, thence to England; he even concluded a truce with the enemy; and it was not till after an interval of two years that any body of English troops appeared in France.

No. XXII.

A Sky painted on the Ceiling, with Angels holding up two Chandeliers, at the upper End of the Room.

No. XXIII.

The same as the above, at the Bottom of the Room.

Painted in Distemper by

J. F. RIGAUD, Esq. R. A.

No. XXIV.

A MODEL BY Mr. BANKS, R. A.

An Alto Relievo, placed in the Front of the SHAKSPEARE GALLERY, Pall-Mall.

Represents SHAKSPEARE seated on a Rock, between *Poetry* and *Painting*. *Poetry* is on his right-hand, addressing SHAKSPEARE, and presenting him with a Wreath of Bays, while she celebrates his Praise on her Lyre. Her Head is ornamented with a double Mask, to shew she has bestowed the double power of *Tragedy* and *Comedy* upon her favourite Son. SHAKSPEARE is represented as listening to her with Pleasure and Attention. On his left is *Painting*, who is addressing the Spectator, with one Hand extended towards SHAKSPEARE's breast, pointing him out as the proper object of her Pencil, while he leans his left-hand on her shoulder, as if accepting her assistance.

☞ *As the Battle of Agincourt will take some time in finishing, the following Pictures are put in its place for the present.*

THE THREE HOLY CHILDREN.

PAINTED BY THE REV. WILLIAM PETERS.

ENGRAVED BY Mr. SIMON.

15½ *inches by* 21½ *high.*——*Price* 10s. 6*d.*

Then the three, as out of one mouth, praised, glorified, and blessed God in the furnace, saying,

Blessed art thou, O Lord God of our fathers, and to be praised and exalted above all for ever.

Song of Three Holy Children, ver. 28 and 29.

THE MURDER OF JAMES I. KING OF SCOTLAND.

PAINTED BY Mr. OPIE.

ENGRAVED BY Mr. RYDER.

19 *inches by* 24 *long.*——*Price* £1. 1*s.*

LIONESS AND WHELPS,

The young were whelped in the Tower of London in the year 1792.

PAINTED BY Mr. NORTHCOTE.

ENGRAVED BY Mr. EARLOM.

19 *inches by* 24 *long.*——*Price* 10s. 6*d.*

A TYGER.

PAINTED BY Mr. NORTHCOTE.

ENGRAVED BY Mr. MURPHY.

19 *inches by* 24 *long.*——*Price* 10s. 6*d.*

The two following Pictures were presented by Mr. Alderman Boydell to the worshipful

COMPANY OF STATIONERS.

I. ALFRED THE GREAT DIVIDING HIS LOAF WITH THE PILGRIM.

Presented November 9th, 1782.

PAINTED BY BENJAMIN WEST, ESQ. R. A.

ENGRAVED BY Mr. WILLIAM SHARPE.

19 inches by 24 long.——*Price £1. 1s.*

While the Danes, in their incursions, were laying all waste before them, Alfred, with his amiable Queen, Ethelswitha, and children, and a small company of attendants, retreated for shelter to a little obscure island in Somersetshire, called Athelney, where the greatest difficulty he suffered, in that forlorn situation, was a scarcity of food. It happened one day, during the winter, which proved uncommonly severe, that he had sent all his attendants in search of fish, or some kind of provisions. In their absence the King, as was his custom on every opportunity, applied himself to his studies, while the Queen pursued her domestic concerns; when a pilgrim passing that way, begged with great earnestness for something to satisfy his hunger. Alfred, touched with compassion, desired Ethelswitha to give the poor man part of what provision remained. The Queen finding only one loaf, brought it to Alfred; but at the same time represented to him the distress to which they might themselves be reduced, should they fail of further supply. The King, however, not deterred from his charitable purpose, cheerfully gave the stranger one half of the loaf, encouraging his Queen with the pious reflection, that "he that could feed five thousand with five loaves and two fishes, could make, if it should so please him, the half of a loaf suffice for more than their necessities."

II. MARY QUEEN OF SCOTS' ESCAPE FROM LOCHLEVEN CASTLE,

BY THE

ASSISTANCE OF GEORGE DOUGLAS.

PRESENTED TO THE

COMPANY OF STATIONERS,

BY THE

RIGHT HONOURABLE JOHN BOYDELL,

LORD MAYOR OF THE CITY OF LONDON,

August 11th, 1791.

PAINTED BY Mr. GRAHAM.

Several attempts had been made to procure her an opportunity of escaping, which some unforeseen accident, or the vigilance of her keepers, had hitherto disappointed. At last Mary applied all her art to gain George Douglas, her keeper's brother, a youth of eighteen. As her manners were naturally affable and insinuating, she treated him with the most flattering distinction; she even allowed him to entertain the most ambitious hopes, by letting fall some expressions, as if she would choose him for her husband. At his age, and under such circumstances, it was impossible to resist such a temptation. He yielded, and drew others into the plot. On Sunday the 2d of May, while his brother sat at supper, and the rest of the family were retired to their devotions, one of his accomplices found means to steal the keys out of his brother's chamber, and opening the gates to the Queen and one of her maids, locked them behind her, and then threw the keys into the lake. Mary ran with precipitation to the boat which was prepared for her, and on reaching the shore, was received with the utmost joy by Douglas, Lord Seaton, and Sir James Hamilton, who, with a few attendants, waited for her. She instantly mounted on horseback, and rode full speed towards Niddrie, Lord Seaton's seat in West-Lothian. She arrived there that night, without being pursued, or interrupted. After halting three hours, she set out for Hamilton; and travelling at the same rate, she reached it next morning. *Dr. Robertson.*

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